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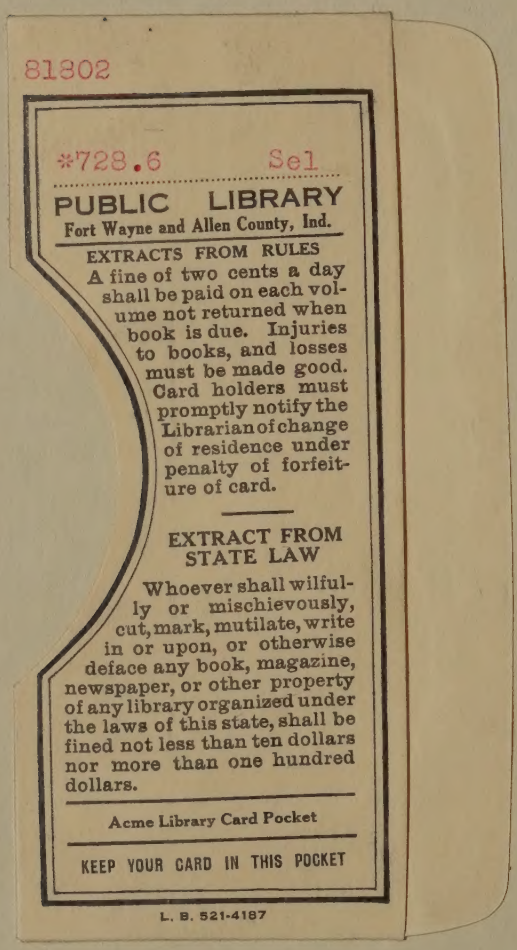
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NEW HOMES UNDER OLD ROOFS

HOUSE IN MILLIS, MASS.

Built 1778 by Abijah Richardson, M.D., for four years surgeon on the staff of Gen. Washington. Restored 1906, James S. Lee, Architect

NEW HOMES UNDER OLD ROOFS

BY
JOSEPH STOWE SEABURY

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Se l

"I look
Across the lapse of half a century,
And call to mind old homesteads, where no flower
Told that the spring had come, but evil weeds,
Nightshade and rough-leaved burdock in the place
Of the sweet doorway greeting of the rose
And honeysuckle."

NEW YORK
FREDERICK A. STOKES COMPANY
M·D·CCCC·XVI

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THE·PLIMPTON·PRESS
NORWOOD·MASS·U·S·A

To MY MOTHER

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PREFACE

IN VIEW *of the expanding interest in the preservation of old New England houses, this little work, — geographically local, though perhaps universally applicable,— is shaped for the sympathetic public. Only in the past decade or two has the general wave of appreciation for household antiquities found its way to the very buildings which once sheltered them. Our successful efforts to save these landmarks, as monuments of history and models of early American architecture, have been steps towards the recognition of the habitable possibilities in neglected farmhouses.*

Between these covers are illustrated some three dozen seventeenth, eighteenth, and nineteenth century farmsteads which have been discovered and converted into livable homes by those discerning people who are able to interpret the language of an old house. The examples shown are taken from the immediate countryside about Boston, Mass., where this reconstructive tendency has created a wide variety of schemes. To the reader one alteration may appear good and the next not so good, which suggests that individual taste and the character of the house in hand can alone govern the processes undertaken. Only the exterior is considered in picture, and the brief textual references, for the most part, pertain to those architectural and esthetic features which have a bearing on the external character. The old Colonial homestead is part and parcel of our New England landscape; like the hills and lakes it stands always on public exhibition; and only as it thus appears to the casual passer-by is it portrayed in these pages.

As two views of each specimen are shown, — the first before and the other after alteration, — several interesting examples of treatment are unfortunately omitted from this collection for the reason that original photographs are not available. In order to display the actual contrast, the second picture in each instance was made, as near as possible, from the same viewpoint as the original. Even these prototypes, poor and imperfect as they may seem in some cases, were seized upon with eagerness and sometimes with difficulty.

Grateful acknowledgement is extended to those who have kindly permitted the use of old prints and photographs, and to the several owners and occupants of properties who have graciously suggested that "no trespassing" signs be disregarded. The courtesy of "The House Beautiful" is recognized

for permission to include a few plates which have already appeared in recent issues to illustrate essays by the present writer.

To Mr. Alfred W. Cutting, with whom I have made many delightful pilgrimages, is due much credit for the artistic representations in modern photography shown in many of the views of the completed houses.

JOSEPH STOWE SEABURY

Boston

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NEW HOMES UNDER OLD ROOFS

TO RESTORE is one thing; to remodel is another. The restoration of an old house is accomplished only by holding strictly to definite and limited rules. One purpose and only one must be kept conscientiously in view, — namely, so to treat the building that it may be brought back to its former state; to store it again with its original spirit, scheme, and composition. In plan it must remain unaltered, in size unchanged, and in detail forever congruous with its prototype. Each and every minute bit of construction, both within and without, must be made to appear quite as it did when first the house was built. But the field of "doing over" for occupancy may reach to any consistent extremity. In this undertaking we may proceed with a free hand to improve, enlarge, and beautify in accordance with the varied demands of modern standards, though always with the help of professional advice. The house is ours to use as we will, — but there is little object in making homely use of it at all unless we engage in both renovation and modernization. The mere appropriation of a house already standing, indicates, to start with, our interest in preserving the workmanship of another age, while the installation of modern equipment comes as a clear necessity. Obviously, then, with the work of restoration for its own sake we will have little to do.

While we are aware that this business of reclaiming farmhouses has its friendly opponents, and even at times its disheartening results, it nevertheless appears to be growing as an established art. There is scarcely a town or community in New England which is not able to point out its few or many examples of typical old homes clothed in the dress of modern comfort, neither is there an architect of country houses who cannot display before you his drawings of concrete examples. From the beginning of time man has been accustomed to repair, rebuild, and embellish his abode. The ancestral home from year to year undergoes its structural changes, and suffers the introduction of fresh innovations and improvements. But only within the limits of the last decade or two have alien househunters gone eagerly forth in quest of new homes under old roofs. While we may prefer to think of historians and antiquarians and artists and poets as secluded inhabitants of the picturesque old places, there are now those captains of industry, those little lords of finance who return each day to their firesides to feel again the close touch of early associations and breathe the lingering breath of far, forgotten days.

At this late day we may search in vain for early farmhouses which have been subjected to no material changes. During the last two full centuries,

a period of time which statistical records tell us covers nearly seven generations, there was ample opportunity for the adoption of new ideas and ideals. In his workmanship the early craftsman may have the credit of being conventional and consistent, — as we shall observe later more fully, — but when these inevitable changes took place, and new motives and fresh notions filtered in, that precious initial work is found to be shattered if not entirely obliterated. Thoughtlessly repairs were made and improvements introduced, irrespective of relevant meaning. By this we do not refer to early alterations to an earlier house, which are now considered good, since they have become minute parts of architectural styles or history.

The builders of the seventeenth and eighteenth centuries did not intend that their beamed ceilings should be lathed and plastered, their fireplaces bricked up, their paneled walls papered, or hearths removed. Neither were those perfectly proportioned exteriors designed to justify much dormer, porch, or bay treatment. When the air-tight stove came into use in the late seventeen hundreds and cellar heat about 1830, they played havoc with fireplace and hearth. Central chimneys have been known to be removed to give more closet room. And, visible to the passer-by, many a barn and chicken house is adorned with the original small pane windows robbed from the dwelling itself when the large lights became universally popular, for the reason that the busy housewife considered them more easily washed.

In the process of restoration, then, these and other evidences of mutilation must first be eliminated, the discarded parts reinstated, and the Colonial feeling again made predominant. The true beauty of the house is in its prototype, and it is our duty to invest the remains as best we can with its original garments. Two goals should be held in view, — looks and utility; — its appearance should be old and its usefulness modern.

We must needs look sharp that sentiment may not dim our eyes and cause our feet to falter. Sentiment, however, is bound to be an all important factor in molding the contented spirit of the present-day countryman. If we, by natural inclination, delight in the "stonewall country," in singing thrushes, and growing things, it is clear that there in the very midst of them we should live and move and have our being. Though the old house is now become part and parcel of the rural loveliness roundabout, and the picture is complete in its composition, it may not seem feasible from the viewpoint of practical fitness to attempt this business of remodeling. The ruthless hand of time may have done its fatal work; the disfigurement of anomalies may prove too serious for successful treatment; the character of the neighborhood may have changed. Sound conclusions, let us hope, will then overrule the force of sentiment.

Now, when structural, architectural, and even geographical conditions are found to be promising, the success of the enterprise is a reasonable certainty. The frame is substantial, the lineaments harmonious, the doors swing true, and the front windows stare the southern sun full in the face.

We are in possession of a rich inheritance handed down as a specimen of our forefathers' handicraft. It is unique, and unique it will remain so long as we treat it with skilful consistency. At the completion of the work we have a home of distinctive individuality. Among the vast variety of country houses the remodeled farmhouse stands out as a rare phase of architectural triumph.

The poetic soul will dream his dreams and see his visions only when some material suggestion first comes to him. That mental picture place of ours, with its elms, its great fireplaces, its little green blinds and garden walk, is visible because we have one day seen just such a house in vivid reality. To stand at the cluttered doorway of an ancient homestead and be able to see through and behind and beyond the dilapidation is an artistic accomplishment; in place of the raw nucleus is a clean, white picture of a beautiful transformation.

The character and condition of the house in hand, and the varied personal tastes and requirements of the owner are issues so fundamental, so vital, so specific, that architectural suggestions,—necessarily of a general kind,— are offered with some hesitancy. Assuming that we acquire from the study of these living examples some conception of the construction of an old farmhouse, its record, its value, its significance and the importance of harmonious and consistent treatment, a list of cut and dried rules for alterations can be of little individual assistance. We cannot properly accept generalities intended to cover precise cases. An acquaintance made with the old house and its livable possibilities persuades us to believe that early features should be preserved, that Colonial lineaments both inside and out should be kept intact, and structural and decorative disfigurements of an intermediate era replaced with imitative work of the original period. It is clear that each separate undertaking, for the most part, is an intimate field in itself for owner and architect to consider and treat. The more thoroughly we know the old house, the better prepared we will be to handle it in the proper manner.

How did it come about that New England farmhouses were built in just the manner they were? What foreign or domestic influence helped to establish our early American type as a characteristic expression of architecture? And what do we see architecturally when we look upon a common specimen? The art of constructing buildings tells of a vast and intricate record of gradual growth. When we consider that this ancient art, which had its historical beginnings with the Egyptians and Assyrians centuries before Christ, was at that time and ever since has been closely affected by religion, literature, commerce, politics, topography and even botany and the weather, we little wonder it has alternately suffered its declines and gloried in its ascendencies.

THE PIVOTAL FEATURE

The consistency of the ground plan, followed in all early work, is perhaps the first point of vital interest; the one guiding influence in determining this common arrangement of rooms is the fireplace with its chimney.

No other architectural or structural feature of the Colonial house exerts a more direct effect upon the general plan. Within the house the location of the fireplaces governs the position and often the number of rooms, while without, the chimneys betray the interior arrangement. As the doorway forms the central emphasis of the exterior front, so the fireplace, with its mantel and chimney-breast, receives the accent of the room within.

The development of the open fire unfolds a long and fascinating story. For centuries before flue and chimney hearth were ever thought of, the fire was laid open in the center of the room, and the smoke found its way out as best it could through a hole in the roof. The blaze served for both cooking and warmth, but we doubt whether the good cheer it gave could compare with the significance of our firesides, so dear to New Englanders of all times. Among the Romans, the Anglo-Saxons, the Normans, and the Indians, this central fire lingered as the universal type. By the twelfth and thirteenth centuries the Normans caused the fire to be moved to the wall, and when houses were built with upper stories, it became necessary to devise some outlet for the smoke other than through the roof or the side wall. This necessity lead to a recessed or hooded device containing and protecting the blaze, with a hole just above to direct the draft. The stone or stucco chimney, — appearing first on the outside of the house, — began its gradual and local development in the fourteenth century, and soon decorative possibilities suggested themselves for the space about and above the opening. The French at this time were not domestic and home-loving people, as is indicated by the palatial chateaux, a product of the Renaissance in Italy, but when the humble cot of the yeoman borrowed the idea of fireplace and chimney it was for the first time inoculated with the spirit of home. In the sixteenth century not only did the fireplace become the picturesque and cheerful inglenook of English cottages and inns, but in royal halls it presented the one interior opportunity for elaborate ornamentation, and underwent the treatment of every period style until it reached its classic purity at the hands of the Brothers Adam in the late seventeen hundreds.

But when the Englishman crossed the Atlantic to break his way through the illimitable woods of New England, he carried with him, as part of his religion, the true conception of the meaning of home and hearth. In his mind the fine arts were not uppermost. To him his home meant his hearth. Dignity and truth and domestic virtue now centered about his great fireplace which formed the nucleus of the new home. Our present day use and significance of the idiomatic expressions "fireside" and "hearthstone," and "hearthside," — referring to one's home, — without

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doubt had their origin with our early colonist, and at this we do not wonder, since his home consisted more of a fireplace than a house. While the feature has now lost all of its cooking and much of its heating qualities, it still clings as an essential and vital requirement though mainly for the appearance and cheer it gives. In New England there is little or no evidence of fireplace decoration during the first hundred years, notwithstanding its previous development in Italy, France, and England. The pervading influence of the Georgian mode,—fundamentally classic in tone,—had not come, but when it did come, about 1750, the chimney-piece, as well as cornice, frieze, and pediment, began to receive its full share of ornamental treatment. The settler's huge fireplace, in its symbolic and almost crude simplicity, is one distinct form, and in the later years the smaller, decorative, drawing-room sort, reflecting the direct artistic power of such English masters as Jones, Wren, and Adam, is quite another type of so-called Colonial work.

TRADITIONAL PLANS

Though it is clear that in America the early fireplace took after the contemporary kind of the humble English cottage, it soon appears to have undergone a rapid evolution of its own. Leaving the open central hearth as a temporary affair of no architectural importance in America, the actual beginnings occurred in the one chimney, one fireplace, one room type of house, the first respectable dwelling of the settler. The chimney stack usually stood without the house, visible from base to cap, and by extending the building in its direction in order to provide for an additional room, the chimney immediately became not only an interior feature but the pivotal axis of the whole structure. Assuming that the new room was given a fireplace, the result is the earliest form of our traditional central chimney type, shown in Figure I on page 23. Though this was the common New England ground plan as the settler began to improve on his original one room hut, it promptly resolved itself into the enlarged scheme of Figure II. It was a natural and simple undertaking to supply a third room at the rear, since it would tap the same chimney and be included under the same roof. This rear room was now the great kitchen, and whether a part of the original house or a later addition, was often roofed with the characteristic lean-to. In our visits to the quiet country places this is a familiar type of farmhouse,—a popular style followed even in the nineteenth century.

It is seen that Figure III is nothing less than two primitive house plans placed side by side with a passage between. This necessitated the loss of the central chimney and the construction of two outside wall chimneys, each with a fireplace. A further development, though earlier and more universal than the foregoing, consisted of doubling a second time making four rooms and fireplaces but utilizing the same two chimneys as seen in Figure IV. The conventional lean-to roof is frequently observed in connection with this plan, though never with Figure III. The last and latest

step in the growth of the ground plan shows four principal rooms, each requiring a chimney and a fireplace of its own (Figure V), which we recognize as the scheme adapted to the more palatial dwelling, often with hip roof and brick ends.

The stairway naturally confined itself to the vicinity of the central chimney in order that the second story might economically be the repetition of the first. Alongside the chimney the stair was squeezed in a limited space, therefore it was usually necessary to build it in a winding or spiral manner. In the instance of the two chimney type, the stair still remained in the center space — the hallway — for the same reason. When this stair occupied the center and the chimney did not, an additional room, small but doubtless useful, often took the space back of the flight, as in Figure III. Later the stairway often led from one side of a through hallway, ascending in a straight run (except perhaps for a landing and a turn near the top) thus doing away with the little back room; Figures IV and V.

In this brief résumé of the common manner in which houses were arranged, it is interesting to consider how similar and how few were the standard designs compared with the vast number of individual specimens. With an occasional exception, due to local or perhaps ambitious treatment, every house followed one of the five definite schemes. In the examination of an old house, with a view to increasing its size, we are, therefore, reasonably sure to meet with one of these simple forms and whatever the plan may prove to be, the same problem will present itself; — the position of an extention in relation to the nucleus.

Of the four usual plans it is hard to determine which provides the greatest opportunity for enlargement, since each is a complete unit in itself. A new wing will of course be built subservient to the unit, be dominated by it, and take a position back of its front line.

OF COLONIAL TRUTHS

If the spirit in which a certain house is built follows faithfully and intrinsically the principles of a parent style, it then in itself becomes a perfect example of that style. The influence of early Colonial feeling has so persisted through subsequent work that original and later products are looked upon as architecturally synonomous. Our modern examples are, therefore, not imitations but rather developments of early principles.

The term "Colonial house," as we are accustomed to use and hear it, may suggest either the actual workmanship of colony times, or a present day production of the early American form. And the word has become so broad and general with use, — owing to the popularity of the type and the countless number of good and bad examples, — that it has grown to mean almost any square house. Properly, the expression means the old specimen, and "modern Colonial" implies precisely what it says, namely, the new house after the Colonial. The history of architectural growth

in America is illustrated more especially in contemporary models of a civic, state, and religious character, while the development of artistic expression has been less keenly felt in outlying communities, which furnish most of the examples we would consider. Colonial motifs, as we construe them, began with our forefathers nearly three centuries ago, and with no serious interruptions have survived and thrived as fixed standards of domestic expression. In general the Colonial type, varying in its several modified forms, continued until the nineteenth century, when there prevailed a conspicuous desire for representations of Greek or classic orders, commonly knows as the Revival. But our country homestead, tucked away on unfrequented byways quite as it always has been, still carried its pure Colonial earmarks for another score or more of years after this transition. So, we may not incorrectly consider the typical country house of this locality as strictly Colonial in plan and character, if not in detail, provided it dates earlier than about 1840. Our use of the term here refers, however, not only to the original product but to specimens of the colony period in Massachusetts Bay.

THE PERIODS

To state that there is but one period of domestic Colonial, extending from the settlement of the colony until the date we have put, 1840, is insufficient for our purpose or any general purpose of review. The style should be split into more finite divisions. "The Company of the Massachusetts Bay" existed as a colony from 1629 until the surrender of its charter to Sir Edmund Andros in 1686 when it became a royal province. The *Colonial Period* (the period of early settlement), then, may be said to cover substantially these and the intervening years up to the new Century. The people in these times were forced to depend largely on their own ingenuity for inspiration. They had left England in the grasp of Italian influence. The great English masters had already begun the work that was to live as familiar traditions. But we were too isolated then and perhaps too preoccupied to feel the warmth of these architectural flames. The construction of this time, therefore, was crude, destitute of any elaborate detail, and primitive in the extreme; but the examples created served as the basic forms from which we gathered our lasting inspiration.

At the opening of the eighteenth century, when the wave of provincial prosperity broke on these shores, there began a fresh era, correctly called the *Provincial Period*, terminating with the birth of the nation. Foreign trade at this time swelled to greater proportions and seaboard towns grew rich. The effect on architectural growth was immediate. Strong characteristic suggestions from the Georgian began to be revealed in form, motif, and detail. Early in this period, too, the gambrel roof attained its best development, and by 1760 the hip roof had appeared. The *Federal Period* began with the close of the War of Independence, when good times, as we would now call them, accompanied the country

in its days of early growth. The realm of architecture was lifted to a high level of classic perfection, exemplified in the beautiful houses preserved to us throughout New England, especially in Salem, Newburyport, and Portsmouth. The dignified influence of Wren and Inigo Jones of the seventeenth century, and later the Brothers Adam, is woven into the work of our own masters, of whom McIntire, Palmer, and Bulfinch were typical exponents. Naturally the outlying farmhouse did not feel the full force of these influences, which explains why it continued to be built through the periods in much the same manner.

This triumph of classic purity lost little of its splendor until a decade or two of the nineteenth century had passed, when it began to show signs of decadency. The traditional types became over-elaborated, our enthusiasm for the English forms cooled down, and a sweeping passion for the Greek orders controlled American principles. People call this epoch the Greek Revival. And we all know how the decline continued in building, finishing, and furniture, until it took the decided form of a period in the forties. The Colonial tradition was forgotten. New buildings sprang up gaily ornamented with jig-saw work and promiscuous carvings; fine old houses were defaced by tacking on Victorian verandas and French roofs; classic moldings and paneled walls were papered; and in furniture we remember an even greater descent in taste. It all proved too riotous to last, and toward the close of the nineteenth century the artistic public turned back with calm respect to the beauty of the Colonial and Georgian traditions.

In remodeling experiments we must be influenced wholly by the expressions in vogue at the time our house was built, and not in the least by anterior or subsequent modes that may or may not appear in its present composition.

The familiar farmhouse of New England, as we see and analyze it, signifies principally the natural and reasonable result of the conditions peculiar to the settlements in their growing stages. While the essentials, to be sure, must be accepted as definite traditions, the local and home-made atmosphere is more pronounced in primitive examples than is the distant influence of architectural feeling. The well defined truths in architecture were bound to creep into subsequent styles, as the Greek, the Italian, the French, and Georgian motifs appeared obscurely or clearly in the later Colonial, but those few old world standards, when employed, were so completely molded to fit our existing needs that the product of our Colonial truths is our own intuitive conception of domestic methods.

So the old house we see now-a-days along country roads and village streets and perhaps standing alone and out of place in the crowded midst of some recent suburban "development" is the venerated Colonial type of traditional expression. It began when the colony began; and is passed down to us as the most useful heirloom of all that we have inherited from our fathers. It was well made,— and so logically made that we are not only persuaded to preserve and occupy it, but wish to perpetuate its ideals

in our modern building. It is an architectural fact that a square house allows the absolute maximum of space. The first and greatest feature of the Colonial scheme is its angular, rightangular or rather rectangular form; it permits no curves, no obliquities, no intricacies, no waste room. This offers a good reason why the colonists adopted the rigid plan. The city office building of to-day, constructed on precious soil, imitates the idea in order to utilize the entire space in the most economical manner.

EARMARKS AND HISTORY

Though the first settlers who came to New England shores may have brought with them vivid impressions of architecture based on prevailing essentials in Old England, there is little evidence of true artistic effort until late in the seventeenth century. And this we can fully appreciate in view of the singleness of purpose and the limitations and hardships of our sturdy forefathers. The cellar and log-hut period was temporary. With the arrival of English craftsmen and artisans house framing was diligently begun, at first in a crude and homemade manner, but suggesting, nevertheless, the country cottage of England in general character. In early examples we recognize the overhang, the steep pitch of the roof, casement windows and the outside chimney as features of contemporary work in the mother country. By the term overhang is meant the outside wall projection of the second story over the first or even the third over the second, and not the overlap of the gable roof. This salient point, though common enough in the little English half-timbered cottage of the time of Queen Elizabeth, is here regarded as *la chose de prix* in early house construction. The few and finest examples remaining are pronounced only in the well known landmarks, among them the Boardman House, Saugus, about 1650; the Parson Capen House, Topsfield, 1689; and the Whipple House in Ipswich, 1633. Lingering suggestions of the overhang, modified and corrupted, are still found here and there along distant country roads in old farmhouses and especially in barns. The early roofs were laid at a steep pitch primarily for thatch, but the roofs themselves did not lose their sharp angle until long after shingles replaced the roofing of reeds and straw. We are also inclined to believe that the settler's new house, like the Indian's old tepee, was built thus to shed the heavy snows. This familiar roof common to many styles of architecture was of course copied from the old homes in England, and to this day has survived as the most popular roof treatment.

It often goes by the names "pitch roof," "straight gable," or "straight pitch." The American Dutch form, commonly called gambrel, came to be used by the opening of the eighteenth century, and is strictly an American idea. It was known neither in Holland nor in England, but developed among the New York settlements as a roof device permitting a greater amount of available space without the necessity of building another actual story. The style, characteristic of cottages and small houses, has grown in popularity as the solution of this problem. The oblique angles

allowed more head room in the garret, and suggested an easy and harmonious application of dormers.

When we began to build those square, dignified mansions during the last two periods of Colonial development, like Figures IV and V, there was evidently need of a change in roof treatment, which brought into vogue the hip or hipped roof, — a flattened pitch with no gable ends and meeting at a point or a ridge. As the house itself was now made larger, there was perhaps less call for putting the top story to use, for this new type of roof, if uninterrupted by dormers, afforded even less space than the other two forms. Commonly enough, though, when dormers were built, and built on all four slants, an impossibility in the pitched or gambrel, more room than ever was given. This doubtless explains why the hip roof was usually the kind used on large pretentious dwellings.

As for windows, scarcely a vestige remains of the early latticed casement, which again was a distinct imitation of the English usage. The panes were diamond shaped, though sometimes square, and leaded. In the time of the Georges the casement began to be considered impractical, and consequently lived a short life in our country. To us the familiar window is the double hung sliding sash with small rectangular lights set in wooden muntins. This is our own modification of English window treatment, and in America is characteristic only of the eighteenth and nineteenth century buildings. Only when construction indicates upon examination that the windows were casements, single hung, it is appropriate to imitate these in restoration. It is doubtful whether any fresh discoveries can now be made showing this early feature. We know and appreciate the small square panes, and it is hard to picture an old house with any other type of glass. In all modern Colonial and Georgian work, as in all restorative attempts, this lineament is properly repeated. At first these windows were designed very small and narrow, the lower sash being larger and containing more divisions than the upper or vice versa. Early in the nineteenth century the sash began to be made equal in size and number of lights, while the windows themselves became larger and more evenly distributed.

Our early farmhouse was rarely of brick; and almost never of stone or stucco like its contemporary in England. Among the Virginia plantations brick was the prevailing material, and in New Netherlands stone and stucco. The great wealth of timber lands immediately surrounding the settlements afforded the obvious building material, but it is doubtful whether useful forest trees grew any more productively in New England than in the settlements of the South and New York. The dissimilarity of ideas of construction, however, can perhaps be explained best by the differences of internal conditions of the colonies, the rate at which craftsmen immigrated, and the temperaments, manners, and occupations of the colonists themselves, and not by any direct influence of old country traditions. Though the methods followed in framing corresponded to the half-timbered construction in England, the full frame house may be said

to be quite our own adaptation. Except for chimneys of brick or stone, and brick filling laid between the studs of the exterior walls, our northern farmhouses both within and without, were done in oak, white pine, and cypress woods. Dwelling houses with brick ends and entirely of brick were not common until well into the eighteenth century. Not only was the spirit of the Georgian principles responsible for this, but the gradual decrease of virgin forests, which had supplied the convenient and logical building material for more than a century, brought about the necessity of accepting a proper substitute. With reference to wood as the common fuel, but significant in this connection, Franklin wrote as early as 1745, "wood, which within these hundred years might be had at every man's door, must now be fetched near one hundred miles to some towns." It was evidently a simpler and cheaper matter in certain localities to fetch brick for building purposes than to cut, saw, and haul wood, since by this time brick was both manufactured in New England and imported. But we must also attribute the apparent delay in recognizing this durable commodity as further proof of the conservatism of Colonial workmanship.

In this modern day of civilized comfort it may be hard to picture the full significance of the grave and perilous conditions which confronted the early pioneers. The native Indian and the wild beasts of the land were certainly to be reckoned with. Our histories, town records, and fireside tales can give but a mere suggestion of the vital reality of things. We can have no better proof of the customary protective methods than the household relics and the manner in which houses themselves were made. A great number of landmarks preserved to our day were built as garrsion houses; the brick walls, above alluded to, were for protection as well as for warmth; we find constant reference to stockades and palisades; the overhang, though not built for the purpose is asserted to have served as a household fortress in attacking Indians as they approached the doors and windows below; and the blinds and shutters, common to every house of to-day for quite another reason, were originally designed to prevent annoyance from unwelcome visitors.

Trained architects were few and expensive. They were employed to supervise the erection of public buildings, while little professional attention was paid to simple farmsteads. The folk on the distant border removed from growing centers, served usually as their own carpenters with the assistance of local craftsmen, very much as the rural countryman of to-day gathers his inspiration from prevailing styles and lets out his contract to the nearby carpenter-and-builder. The standards of both plan and construction are seen to be conservative and consistent. One old house is like another, for the carpenters, having completed one dwelling, traveled on to the next to repeat their previous successes.

To warrant the purchase of an old house for the purpose of remodeling, we may well expect it to show at least some of the many early features so generally looked for and so widely admired. If the house is a typical sample of the so-called Colonial Period it will be seen to follow in its ground

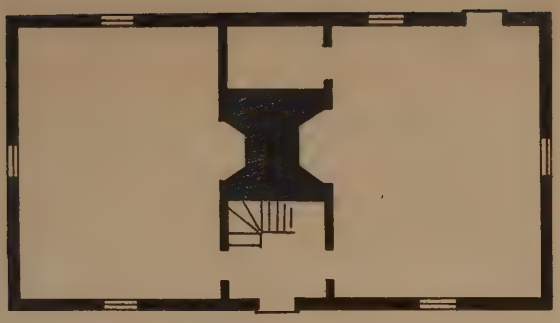
plan Figures I, II, or IV. It has or once had a pitch roof, central chimney or two ridge chimneys, no roof projection at the gable ends, small pane windows with heavy muntins, and sash of different size and number of divisions even in a single window. We may also expect to find paneling, exposed girts, posts and summers, deep fire holes, ovens and wide hearths, short spacing between first and second story windows indicating a low interior stud, and probably a lean-to sweep to the rear roof. While there are many other points characteristic of this age which would assist the student in his examination, they would have to do mainly with details of framing, a field we do not enter upon in this brief work.

In the next era, designated as the Provincial Period, houses were still designed like Figures II and IV, with the introduction of buildings of a more stately kind similar to Figure V. Though few or none of the foregoing features are now lost, they are seen to be modified and treated by reason of wider facilities and more artistic influences. As suggested in an earlier paragraph, the examples of the eighteenth century are naturally less primitive and more decorative. In conjunction with plans after Figure V, however, the early details are usually lacking since such houses reflected English manners and modes of living. We recognize the gambrel and hip roof as developments of this period.

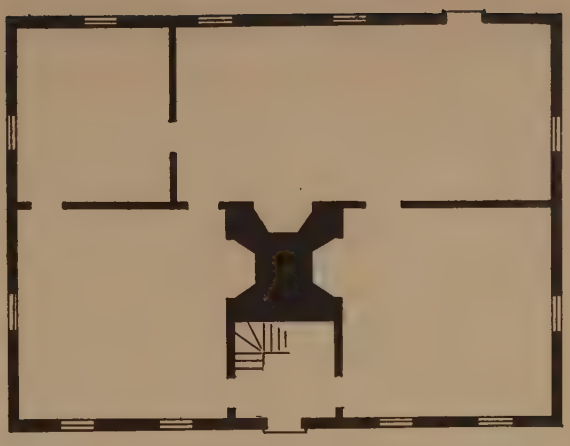
All three plans,— Figures II, IV, and V,— were still common in the Federal Period, and even Figure III, a mediocre form in arrangement and detail, became popular as a localism in Massachusetts. Omitting those few conservative builders who clung to former traditions, the work in general shows decreasing evidence of paneling, big fireplaces, brick ovens, lean-to roofs or projecting interior beams (except corner posts). Things architectural were no longer completely Colonial, but rejoiced in beautiful expressions from the English, the Italians and even the Greeks.

The monument out of these distant centuries was the best house, the typical home, the mansion of the well-to-do. It was fashioned in sound and steadfast stock beyond all possibility in this superficial day; it wore the coat of artistic grace from which we have gathered a lasting inspiration. Made to live in and adorned to please, it needs but the modern touch to bring it again into its own.

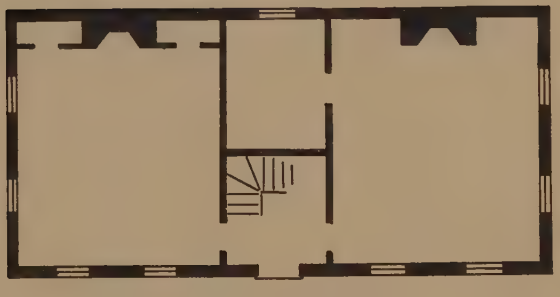
> " . . . *he made a chimney in my father's house,*
> *And the bricks are alive at this day to testify it.*"



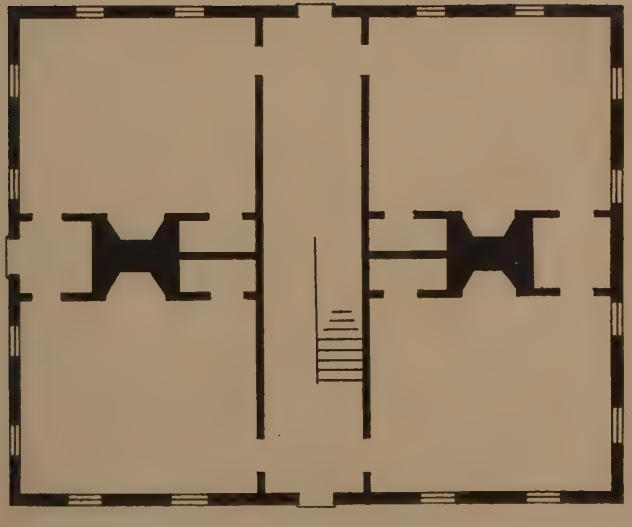
-FIGVRE-I-



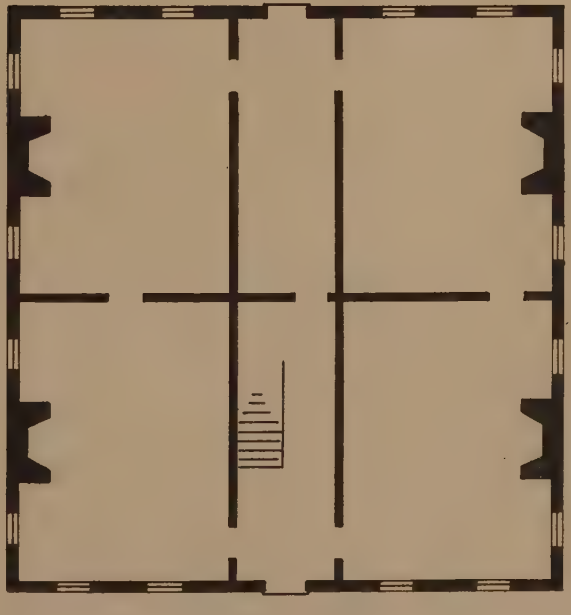
-FIGVRE-II-



-FIGVRE-III-



-FIGVRE-IV-



-FIGVRE-V-

DUXBURY

BUILT ABOUT 1795

REMODELED 1913

EDWARD G. REED
Architect

PLATE I

LATE I

THE *peak was the work of some forty years ago. While it may have supplied the increase of space required, it is doubtful whether any roof treatment could have defaced more completely the artistic beauty of the little cottage. The second view shows the ease with which a dormer — architecturally harmonious — can give even a greater amount of room than the hideous peak. Furthermore, the emphasis which was formerly centralized on the peak itself is now brought down to the porch and doorway where it belongs. In mass and detail the porch reflects something of the tone of Mackintire's work, which gives a touch of classic delicacy. The plan is a modification of Figure IV.*

COHASSET

BUILT 1765

ADDITIONS 1900 AND 1908

BOWDITCH & STRATTON
Architects

PLATE I

PLATE II

HERE *nothing less than a rambling country house was made to fit against the rear of a tiny "cape cottage," — the simplest of our types receiving the most elaborate treatment. The fisherman's familiar home, peculiar to the shores of Massachusetts Bay and Plymouth Colonies, usually resembled Figure II as the plan best suited to simple needs, though Figure IV, modified in form and diminished in size, was often employed. The new construction is treated with such quaint frankness that it is hard to differentiate it from the original part, dimly visible on the extreme right. The old woodshed was moved and now forms the little ell on the left which helps to carry on the long horizontal lines.*

DEDHAM

PLATE III

OLD NORFOLK HOTEL

BUILT 1801

CONVERTED TO A DWELLING 1905

FRANK CHOUTEAU BROWN
Architect

PLATE III

DESIGNED *for a hostelry, this Federal example disregards our conventional plans, though it resembles in some degree Figure V. Brick was widely used at this period, particularly in town houses and public buildings, and at some time during the intervening years the exterior was painted a gray-white, which now has been removed to give the brickwork its natural contrast of color. The long front elevation needed some relief as well as a central emphasis; the Southern Colonial porch solved both problems. Fence work and gates are also Southern in feeling, and Ionic capitals are appropriately modified to a Colonial form.*

DEDHAM

BUILT ABOUT 1745

REMODELED 1907 AND 1913

PARKER, THOMAS & RICE
Architects

RICHARDSON, BARROT & RICHARDSON
Architects of further alteration, 1913

PLATE IV

LATE IV

THE *first view was made when this house touched its low water mark of poor repair. While the exterior covering was literally in shatters, the sills and joists were found to be sound and true. For several years the property was little better than a deserted farm, concealing within a rich display of early features. Common to the old-time mode of life, and even to this day in our back country districts, the front doorway was not the hospitable entrance. The great kitchen, with its little dingy pathways on the floor-boards, converging at the outer door, served as a warm, cozy centre of home life, and year after year received family and guests alike. The new porch gives the receptive touch to the logical entrance, and indicates the utility of the two corresponding rooms on the front. The use of the wide hand made shingles relieves the customary effect of narrow clapboards, and suggests the familiar treatment of our modern Long Island houses.*

To ensure greater privacy, which gives an excuse for further Colonial feeling, the fence was designed and constructed by Mr. Richardson in 1909. And four years later he added the library wing with outdoor sleeping accommodations above. This extension was dropped to a lower ground level than the main house, and notwithstanding the long French windows, the passerby can neither see nor be seen by occupants of the big room. The house illustrates Figure II.

PLATE

DOVER

BUILT 1804

REMODELED 1906

PHILIP B. HOWARD
Architect

PLATE V

A SPLENDID *example of Figure V with brick ends. Though the premises in the first view show but little indication of former prosperity, we have every reason to believe that one hundred years ago it was as beautiful a country home as it appears today. Its date, plan, and detail suggest that the early owner was a well-to-do gentleman of the squire type, — and according to hearsay and records so he was. It is interesting to observe the superiority of this building in character and design over such houses of contemporary date as seen in Plates XIX and XXII. The type lends itself to even greater development and further stateliness, like the work accomplished on the Southborough residence, Plate IX. The harmonious use of balustrades on roof, piazza, and porch give the house an immediate tone of dignity and stability.*

SHERBORN

BUILT 1783

REMODELED 1903

DWIGHT & CHANDLER
Architects

PLATE VI

PLATE VI

THE *first view—the earliest and only original available—appears more as a lovely bit of New England landscape than an architectural study. The old house, nevertheless, may be seen to resemble Figure II and belong to the dignified Federal Period. But curiously enough it differs from the usual form in that the fireplaces are four in number on the first floor instead of three, and placed in the angles of the chimney. This modified arrangement gives four rooms of nearly equal size, each with a corner fireplace, the easterly corner room (beyond the porte-cochère) being the hall with stair. The exterior, however, with hip roof, central chimney, and large windows evenly spaced, forms that typical homestead affair familiar to all New Englanders. In addition to the necessary restoration, the only extensions consisted of the dormer, porte-cochère, and north wing. The stately freedom of Georgian treatment is beautified by the deep shadows of leaves on the shining white surfaces of the house, an effect which England never knew.*

SHERBORN

BUILT ABOUT 1679

REMODELED 1905–1914

CHARLES E. BARNES
Architect

PLATE VII

THIS *little farmhouse, like the Concord example in Plate XXVIII, has been successfully eclipsed by the modern construction around, above, and beyond it. The original nucleus, concealed behind the first two columns, appears now to be little more than the starting point from which a new house was built. Since additions were undertaken every year, and each time in view of new conditions and changeable requirements, the finished product is of necessity a miscellaneous composition with no emphatic central part. And we will agree that while the unique interest of the house is increased rather than impaired by these heterogeneous changes, the result, architecturally considered, is a lesson that we design, construct, and complete our house at one time. The four rooms of the old house still exist, and retain their ancient appearance with fireplaces, exposed beams, and low stud.*

BOLTON

BUILT ABOUT 1738

RESTORED 1914

BIGELOW & WADSWORTH
Architects

PLATE VIII

PLATE VIII

THE *second photograph shows the main house not only as it stands today, but also as it probably appeared when built, while the first view illustrates the experience through which it passed during that unfortunate epoch when people were casting about to improve on established standards. Removing the piazza and the bay with its pediment began to reveal the true beauty of the lines. The twin ells were additions of nearly one hundred years ago, and have now been embodied in the composition as miniatures of the central portion, reflecting its feeling both in character and detail. The old house follows the plan of Figure IV, — two corresponding chimneys and four rooms. As in other similar examples of this treatment, the combination of hip roof, balustrades, and elliptical top-light gives a refined and harmonious impression. Without the little connecting links — recessed and insignificant — between the wings and the main house, the wings themselves could not have held positions flush with its front line, since the result would be an unbroken frontage of nearly one hundred feet.*

PLATE IX

SOUTHBOROUGH

BUILT 1812

REMODELED 1909

CHARLES M. BAKER
Architect

PLATE IX

In the category of the searcher of old houses this may well be called a rare find. Brick ends and four lateral chimneys are reasonably sure to identify the house as a typical exponent of the Federal Period, following the usual plan in Figure V. This example of construction has its contemporaries in the familiar dwellings at Salem, Newburyport, and Portsmouth.

Since the requirements necessitated a great increase of space, the original nucleus was found to be insufficiently prominent to sustain the new wings. Therefore the old part was skillfully emphasized by changing the hip roof to a straight gable, and by carrying up the brick ends to support and relieve the chimneys. In order to render the central portion still more pronounced its cornice was raised two feet and ornamented with a Doric motif. This structural change, radical and difficult as it may appear, gave the same floor levels within and yet allowed the wings to be dominated by the centre of the composition.

FRAMINGHAM
BUILT ABOUT 1696
REMODELED 1897

PLATE X

PLATE X

OLD *houses after this pattern, Dutch in character, with the conventional gambrel roof, are not common in this region. Not long before the date of this house the type had its origin among the settlers of New Netherlands, and its influence has reached to the present day as a popular style of treatment in the design of small dwellings in particular. The nucleus is seen to lend itself to no great scheme of enlargement, its charm lying in the cozy and compact unity of form. Besides interior changes the work consisted of little more than repairs, dormer windows, paint, and transforming the woodshed into a kitchen. The house, which resembles Figure IV on a small scale, was built by one of the Howe family of Wayside Inn fame, and stands not a mile up the old winding road from the renowned hostelry.*

FRAMINGHAM
BUILT 1800
REBUILT 1906
HARTLEY DENNETT
Architect

PLATE XI

PLATE XI

THE *persistent conservatism of early workmanship in the construction of farmhouses is demonstrated in such an ancient type as this specimen, built a century or more after its model was established. Not only do we find the floor plan an exact duplicate of one of the original New England standards (Figure II), but the leanto, the windows, the proportionate lines, and many of the interior details are features common to early Colonial forms. Houses complying with Figures IV and V were more frequently built as late as the first years of the nineteenth century, while in most localities this Figure II plan had begun to lose its popularity by 1800. Again we are impressed with the beauty and value of big trees surrounding old homesteads. According to the expert statement of specialists the massive tree, widely known as the Rugg Elm, is estimated to be over four hundred years of age. The constant care of such a unique landmark has naturally grown to be more of a pleasure than a burden.*

FRAMINGHAM

BUILT ABOUT 1835

REMODELED 1907

CHARLES M. BAKER
Architect

PLATE XII

PLATE XII

A PLAIN *village-street house with few traditional earmarks becomes an artistic dwelling, — apparently every inch Colonial. The exterior changes were so skillfully accomplished that more than one student of old houses has been deceived as to character and date of the original. In spite of some few exterior features, the house most certainly has the sturdy look of many early examples. The main part was doubled in depth, a new roof built to cover it, and a heavy chimney erected in the centre of the new unit. Still visible in the garret are the old roof frame, ridge, and shingles.*

FRAMINGHAM

COUNTRY CLUB

BUILT ABOUT 1694 (OLDEST PART)

RESTORED 1902, HARTLEY DENNETT
Architect

ADDITIONS 1915, CHARLES M. BAKER
Architect

PLATE XIII

A REMARKABLE *example of a dilapidated farmhouse converted into a modern country club. Like many houses of contemporary date, one half the main building shows evidence of earlier construction, while the corresponding half — from the chimney running west — and the leanto were later additions. Points in the framing and a difference in floor levels indicate that the original nucleus was probably the typical one room and chimney affair which, with the additions, first became Figure I in plan, and finally Figure II. The old kitchen under the leanto and the room to the right are now thrown together to form a large club rendezvous, similar to the present room in the Lincoln House in Plate XXVII.*

COURTESY E. R. LEMON, ESQ.

SUDBURY

PLATE XIV

WAYSIDE INN

BUILT 1689

RESTORED AND IMPROVED 1897

R. M. BAILEY
Architect

PLATE XIV

COURTESY E. R. LEMON, ESQ.

A RARE *combination of an old house, an historic spot, and a comfortable hostelry. For a century and a half before Longfellow immortalized it with the publication of his "Tales of a Wayside Inn," the place was widely known, first as "Howe's Tavern in Sudbury" and later, — in 1746, — as "The Red Horse Tavern." For four successive generations, covering one hundred and seventy-four years, it was maintained as a tavern by the Howes, — David, Ezekiel, Adam, and Lyman by name, four sturdy and longlived New England gentlemen.*

The main part, a good example of Figure IV, originally had a large leanto on the north, while the gambrel roof was an alteration of later years. As for the wing to the right, it was once a separate building and was moved to its present position when the coaching business was brisk and the landlord needed additional room to provide for his guests. About the year 1800 a second ell on the left was added, another indication of the increase of trade.

SUDBURY

BUILT 1838

REMODELED 1900, R. M. BAILEY
Architect

IMPROVED 1915, W. D. AUSTIN
Architect

PLATE XV

CONSIDERING *the poor nucleus at hand, — a house of uninteresting period and little character, — a finished product of unexpected beauty is the result. A slight Southern Colonial suggestion, though perhaps incorporated unconsciously by the builder, is emphasized in the alterations and now forms the predominant feeling. The one story front porch of the old house intimated to the owner the possibility of extending the entire gable to meet new columns running up two stories, thus giving the decided Southern tone. When a house follows none of the common plans — as in this case — the opportunities for remodeling are greatly lessened; in truth there are no Colonial "possibilities" in a building that is not in the least Colonial in character. Well kept lawns, avenues, and shrubs help surprisingly to bring about the general change, as is clearly shown in these views.*

SUDBURY

BUILT 1840

REMODELED 1903

JOSEPH I. BARNES
Architect

PLATE XVI

PLATE XVI

THOUGH *the plan is a popular form (Figure III) illustrating the lingering persistence of Colonial feeling, in contour and detail the house plainly betrays the age it was built. Country dwellings of brick were not common at any time in Massachusetts, in spite of the certainty that bricks as early as the seventeenth century were both manufactured here and fetched from England and Holland. In comparing this example with the residence in Plate XV, built about the same time on a neighboring farm, the former portrays the last dying phases of traditional truths, while the latter shows the beginning of the so-called transition. The new ells are seen to follow the old part in detail and character, and fall back from its front line.*

WAYLAND

BUILT 1774

RESTORED 1894 AND 1899

JOSEPH P. LOUD
Architect

PLATE XVII

PLATE XVII

THE *original windows with many small lights were discovered in the chicken house. The models were copied and the building now carries the proper detail. In character, proportions, and plan (Figure II) this house is almost identical with the notable Harrington House at Lexington, though the detail is somewhat more elaborate than in most examples of contemporary work in this neighborhood. The dentilled cornice gives a classic tone which is skillfully carried out in the new additions.*

WAYLAND
BUILT 1714
RESTORED 1884
REMODELED 1905

PLATE XVIII

PLATE XVIII

ONE *of the first attempts at restoration in this vicinity, and a more charming subject could scarcely have been selected. The plan agrees with Figure II. Among the interesting early features, the exterior walls between the studding are lined with brick, and wide paneling, now restored and exposed in two rooms, was found to be covered with seven layers of crude wall paper. When the Oliver Wendell Holmes house in Cambridge was demolished (1884) its front doorway with the fluted pilasters and dentilled pediment, a mantel, and all the dentils from the eaves were purchased, removed to Wayland, and duly installed in this farmhouse. The great elm, known and admired the country round, was set out about 1750 and now measures twenty-one feet in circumference at a point five feet from the ground.*

COURTESY THE HOUSE BEAUTIFUL

PLATE XIX

WAYLAND

BUILT 1800

REMODELED 1911

J. LOVELL LITTLE
Architect

PLATE XIX

THE *real beauty of this house is clearly in its completed form. Though the old residents in the neighborhood declare that forty years ago it was a vine-covered, unpainted, picturesque affair, the house possessed little character and less promise when the architect began his task. About 1885 the building suffered the usual architectural disfigurement common to many old houses; a coat of drab paint was used, the Victorian porch added, and the original small pane windows removed to the chicken house to be replaced by the new sash of two lights each. In a structural sense the house had never been altered, which simplified the work of restoration and enlargement. In order to settle the building closer to the ground a library ell and a broad piazza were thrown out from the west corner (the left), and new, heavy chimneys, still governing the four old fireplaces within, erected in place of the thin, narrow originals.*

A dwelling on this plan (Figure III) was generally the home of simple country folk of small means, and forms the least desirable of the five common types. When the two chimneys tap the rear wall and clear the roof at its lowest point, the effect is weaker and less dignified than in the other forms.

WAYLAND
BUILT 1715
RESTORED 1908

PLATE XX

PLATE XX

FOR *nearly a century this landmark was maintained as a public inn, widely known as Reeves' Tavern. It stands on the historic Old Connecticut Path, an Indian trail until 1648, when it was laid out as a town highway. Past the site of this old house (and the one on the preceding page) Rev. Thomas Hooker, with a band of one hundred followers, journeyed on foot to found the Connecticut Colony in the year 1636. The old kitchen fireplace, nearly ten feet in breadth, and the tavern bar with counter, drop-gate, and all, are still preserved intact. There is structural evidence, bearing out the local belief, that a leanto once extended nearly to the ground in the rear. The historical record of these premises, together with the splendid development of elms and hemlocks, helps to give the place the picturesque touches so widely sought after. When the original windows are reproduced and reinstated the restoration will be complete. Figure IV is the plan.*

WAYLAND

BUILT 1803

IMPROVED 1900

ARTHUR RUSSELL
Architect

PLATE XX

PLATE XXI

To begin with this was a square, red brick affair of the dignified Federal Period, much like Figure V in plan. In those days no finer type was built, and now in these there is nothing better adapted to enlargement. With the new library wing on the west, the central part still keeps its prominence, and could well carry a corresponding addition on the opposite side. The room to the left of the front door is not altogether sacrificed to provide access to the new part, since the old hall partition was removed giving a large entrance hall, — the family living room, — with stairs and fireplace.

WAYLAND
BUILT 1810
REMODELED 1913

PLATE XX

PLATE XXII

IN *no sense a house with possibilities, as we use the term, the completed work reveals a thing of unique interest, — the best that could be done with the material at hand. This was the cottage home of the hard-working laborer, and resembles none of our standard types, though one chimney, one fireplace, and one main room remind us of an early Rhode Island house in plan. It seems to have sprung up as an odd localism, but it contains a wide hearth and fire opening, a low stud, and heavy girts and corner posts visible within the old room. The new dining room extension is not shown in the view. This wing, together with the leanto addition and the pergola porches thrown out to the west and south, give a broadened, settled effect.*

WESTON
BUILT ABOUT 1750
REMODELED 1912

PLATE XXIII

PLATE XXIII

OUR *conception of a "deserted farmhouse" could scarcely be visualized more completely than in such premises as these. As in most instances the shattered covering, exposed for ages to sun and rain, concealed and protected within its walls a heavy, sound framework of oak timbers. About forty years ago when the house suffered so-called improvements, large pane window sash replaced the ones shown in the first view and the roof was extended some twelve inches at the gable ends. Though the new windows seen in the present house fail to duplicate the originals in exact size and character, they certainly show a decided improvement on the unfortunate "mediæval" type. Inasmuch as the old print did not come to light until after the restoration was complete, it is now the owner's purpose to copy the early sash from this photograph, determining their position and size from an examination of the framing, and also imitate the old roof detail at the gable ends. The original kitchen, which occupied its usual position on the rear (Figure II), is replaced by the new dining room, while the old woodshed is now a model kitchen with adjoining laundry.*

WESTON

BUILT 1805

IMPROVED 1907

SAMUEL W. MEAD
Architect

PLATE XXIV

PLATE XXIV

HOUSES *after this type (Figure V), with four lateral chimneys, hip roof, and top-light are every one impressive and stately. We may expect large, square rooms, more or less delicate detail, many windows, and eight fireplaces. The white balustrade encircling the roof relieves the gaunt effect of tall chimneys arising from the lowest point of the roof. This detail is properly carried out on the porch and the open piazza. The "dog trot" leading through the new wing reminds us of the picturesque feature in old English inns.*

COURTESY THE HOUSE BEAUTIFUL

WESTON

PLATE XXV

BUILT ABOUT 1740 (OLDEST PART)

REMODELED 1912

FRANK CHOUTEAU BROWN
Architect

PLATE XXV

THE *additions to this deserted farmhouse are rather unique in that they were not extended from the gable ends but take a position directly back of the main part. While the composition gives an effect less rambling and prolonged, the widest elevation is exposed to the southeast sun, the highway, and the best prospect. The one story kitchen ell was converted into a dining room with conservatory leading from it and bedroom above, and the service portion — on the extreme right — is seen to be a repetition of the original house.*

WESTON

BUILT ABOUT 1680 (OLDEST PART)

RESTORED 1907

GEORGE C. WALES
Architect

PLATE XXVI

PLATE XXVI

NOT *only a splendid specimen of the Colonial Period in character, proportions, and detail, but a typical New England homestead forming a picture of exquisite beauty. The work of restoration, considered consistent and complete, was not in the least disturbed by the demand for alterations or improvements. The east ell, with its high pitch roof overtopping the main ridge, was an inappropriate addition of about 1800; this was lowered to give the proper emphasis to the central part. The heavy oak posts, girts, and summers project in the rooms, fireplaces are deep and ten in number, while paneling and dadoes are wide and simple. New window frames and sash were necessary, but a fortunate touch was the preservation of the original lights used to glaze the new sash.*

LINCOLN

BUILT ABOUT 1720

REMODELED 1911

SAMUEL DUDLEY KELLEY
Architect

PLATE XXVII

PLATE XXVII

THE *external changes of this charming old homestead consisted of repairs, a new ell, plenty of paint, and new windows. The first view was made when the large window glass had become a popular innovation, and with the substitution of sash of proper design the entire expression of the exterior is clearly improved. In plan this house is seen to coincide with Figure II, and forms the representative type so prevalent throughout our New England countryside. In dwellings of this character not infrequently do we find the chimney placed slightly off centre, which indicates not so much careless or ignorant designing as the result of intentional planning to provide a larger room on one side of the chimney than on the other. The southeast wing (to the right), not a part of the original house, is nevertheless the work of more than one hundred years back, and is now converted into a study and a sun room. To supply a large living room without building a new addition is often a problem; rooms are small to begin with, bay windows are seldom appropriate, and chimneys interfere. In this case the old dining room and kitchen were thrown together in one large L-shaped room surrounding the big chimney on two sides, giving two fireplaces and light from both the front and rear.*

CONCORD

BUILT ABOUT 1790

ALTERATIONS, 1908

DERBY & ROBINSON
Architects

PLATE XXVIII

WHEN *an insignificant roadside cottage of no particular traditional precedent is deliberately made to lose itself completely in the personality of a new and spacious country house, the finished product may seem almost sufficiently overwhelming to exclude it from this volume. Nevertheless this is a clear though extreme case of alteration as well as enlargement. The original nucleus still exists as the southeast end of the present dwelling, and the second story lights of the old house are now identical with the first three windows of the broad front elevation. Obviously the alterations to the little house itself were very extensive, and so extensive that the only lingering evidences of early work are now visible in the interior, except for the one original chimney which was preserved even in its awkward position to keep two important fireplaces. New window frames and chimneys, entire brick finish, and the conversion of the pitch to a gambrel roof have hopelessly obliterated the frame cottage. These changes, together with the new and well-balanced addition, differ from the general scheme of improvement in that the nucleus no longer receives the central emphasis of the completed building. The accent in this case is clearly the new doorway of the new part. The old six foot stud was increased in the new part by dropping the first floor level nearly two feet. While even an eight foot stud is rather low for a large house with large rooms, it gives the exterior a very dignified and settled effect, since the windows are many and large, and the space between the stories small.*

CONCORD

BUILT 1769

ALTERATIONS 1902

WARREN, SMITH & BISCOE
Architects

PLATE XXIX

PLATE XXIX

DWELLINGS *of this character — like Figure IV with hip roof — are common along our village streets. The dignified and graceful proportions are more decided in its present state, due especially to the pleasant application of the balustrade, porch with pediment, and Colonial fence, — all in harmonious white. Consistency in horizontal lines tends to give the breadth of repose so admired in Colonial composition. The service ell, like the addition to the Weston house, Plate XXIV, takes a position unusually retired and subordinate. This residence has its counterpart in the famous R. W. Emerson House.*

TOPSFIELD
BUILT 1807
RESTORED 1902
WILLARD EMERY
Architect

PLATE XX

PLATE XXX

AN *exquisite specimen of our so-called Federal Period, built on the plan of Figure V. Common to much of the late Georgian work, a comparatively simple exterior conceals within an array of dentilled cornices and highly ornamented mantels and chimney breasts of the Adam influence. External detail of a similar order confines itself to the four graceful doorways, one on each elevation. While the house is a typical sample of the finest work of the period, — with plenty of less interesting contemporaries in this vicinity, — it is unusually refined and stately in its proportions, and the general effect lower and wider than corresponding types. The broad expression is accentuated by a very flattened hip roof, and chimneys placed well apart. In all the work of restoration on these neglected premises, no detail was disturbed and no feature removed. A house architecturally correct and equipped with the best workmanship of its time is wisely treated when it now appears quite as it must have looked the day it was built.*

TOPSFIELD

BUILT 1771

REMODELED 1904 AND 1914

CLINTON NOBLE
Architect

WILLARD EMERY
Architect (interior work)

PLATE XXXI

THE *one available likeness of the old farmhouse is a water color drawing from which the first picture was reproduced. In comparing the two illustrations it is easily observed that the artist idealized his subject enough to show a slight difference in proportion and perspective. Since it is certain the framing was never altered we must conclude that the sketch was thought to be more artistic or better appreciated if a few harmless changes were made here and there. However, it is said by those who recall the house as it used to stand, that the painting in general character and setting at least is a fair likeness of the old home. That both chimney and windows are new, and larger than their prototypes, may have some bearing on the apparent dissimilarity of the two elevations.*

The original stairs were removed from their usual position and a new flight built in the addition on the left. Thus all the rooms, whether new or old, on both stories, are reached direct.

TOPSFIELD
BUILT 1697
REMODELED 1845 AND 1903

PLATE XXXII

PLATE XXXII

THE *great central chimney (12×14 feet) was removed in 1845 and replaced by the narrow, inappropriate affair — seen in the first view — which naturally weakened the exterior character of the fine old homestead. While the original chimney accommodated four and possibly five fireplaces, it is doubtful whether the new one contained more than two flues, indicating furnace and kitchen stove. Such a chimney keeps little of the old-time romantic significance. Now that some of the old fireplaces have been opened and put to use, the stack has been rebuilt, but still fails to bring back the true proportions and dignity of the original farmhouse. While bay windows are theoretically dangerous, this adaptation is interesting in that it relieves the broad front and resembles the lovely English cottages.*

BOXFORD

BUILT 1763

REMODELED 1906

COOLIDGE & CARLSON
Architects

PLATE XXXIII

PLATE XXXIII

IT *is a delicate matter to disturb the unbroken elevations of an old farmhouse. Its beauty lies in the plain exterior surfaces. In this instance a bay was required on the west end, but, with the inevitable piazza to help conceal it, the injury to the outside is not a serious one. Since front porches were common in early work, slight changes in their size and character may tend to give better harmony or balance when new additions are made elsewhere. Both porch and piazza here agree in hip roof treatment. The old windows of various sizes and designs, and quaint in character, were carefully reproduced, and to avoid throwing out an inappropriate sleeping porch, a row of windows was added in the southeast chamber (to the right) which supplied an outdoor sleeping room under the old roof. While we have grown accustomed to farmhouses painted white and green, it is not an unpleasant effect to keep the rich weather-beaten brown emphasized by light colored trim. This old house complies with Figure II in plan.*

HAMILTON

BUILT 1680

REBUILT 1912–15

NORMAN M. ISHAM
Architect

PLATE XXXIV

PLATE XXXIV

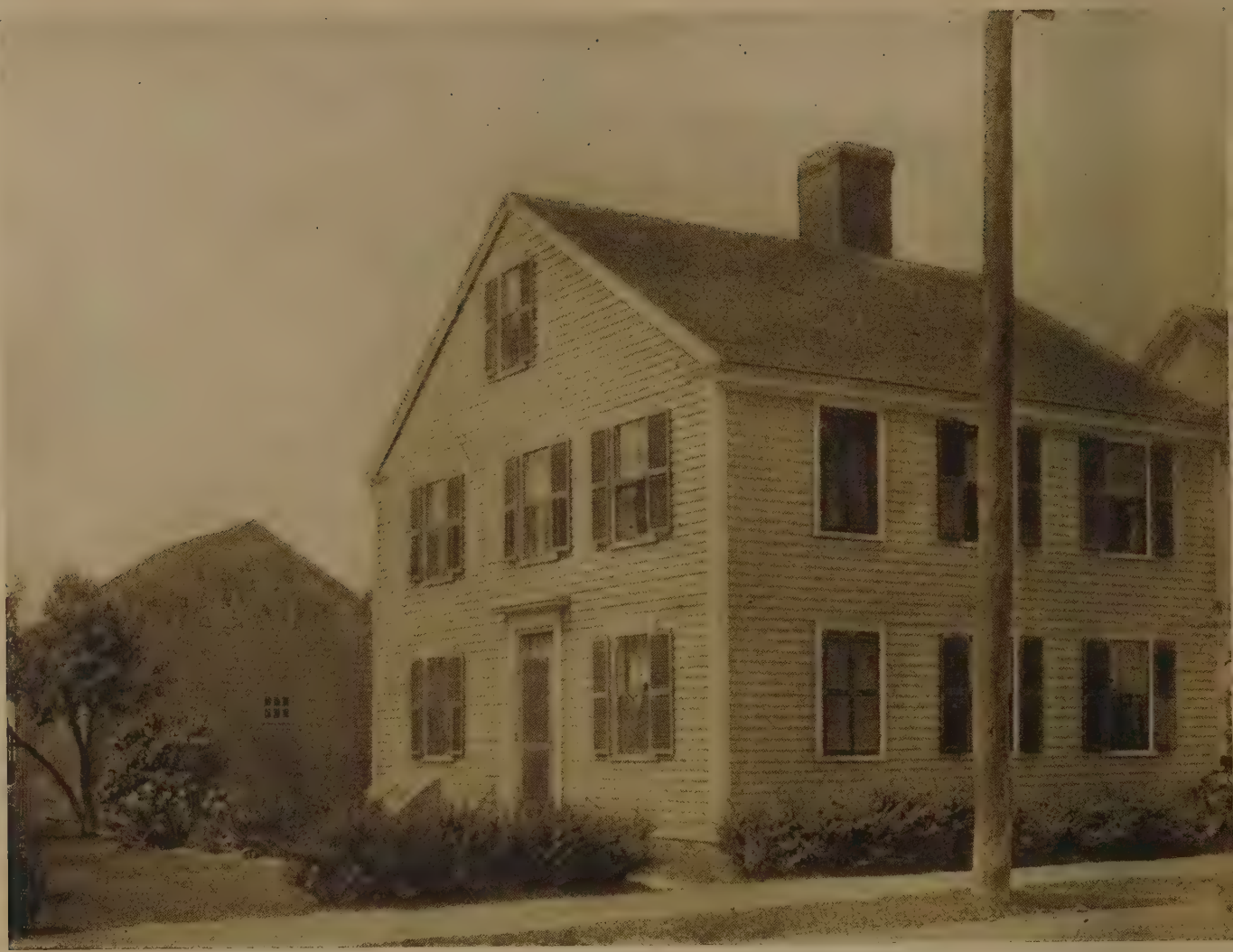
PROBABLY *no seventeenth century farmhouse in this vicinity has undergone its restoration with more care and consistency than the Captain John Whipple House at Hamilton. Covering the greater part of three years, the most studious attention was paid to each minute feature of early construction. The familiar and conventional windows shown in the first view were identified as insertions of a later date, probably about 1725, when the design began to be generally used. The framing indicated that four casements with transoms had previously occupied the position of each later window and, guided by the few existing specimens of early leaded casements, the proper detail was reproduced and now gives the house more of its former appearance. The house itself is a good example of the original leanto type resembling Figure II.*

HAMILTON
BUILT 1786
REMODELED 1906
WILLIAM ATKINSON
Architect

PLATE XXXV

PLATE XXXV

WHAT *was virtually the back yard of this old homestead is now the beautified and well-kept west front, which shows the most decided transformation. The original house, agreeing with the common New England plan (Figure II), properly forms the predominant centre of the new unit. The development of this property suggests the interesting possibility of utilizing the rear of any old farmhouse provided the exposure and view are promising. It is clear that the one story south wing with its end chimney was a kitchen addition of about 1850; this is converted into a large living apartment reaching to the roof, with exposed beams and rafters.*



BEVERLY FARMS
BUILT 1780
REMODELED 1915

PLATE XXXV

PLATE XXXVI

THE *entire aspect of the exterior is immediately altered by a few simple changes. The porches and breakfast room relieve the bare elevations and give character and expression to the composition. When the house was moved back some forty feet from the highway, a semi-circular avenue was built to tap the new front doorway, which is agreeably accentuated as the logical entrance. Old paneling, fireplaces, and hardware were carefully preserved, giving the rooms a more ancient appearance than is intimated by the exterior.*

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